

## **Larry Kirkman**

**Professor, Film and Media Arts, and Dean Emeritus, School of Communication, American University**

**Dean, School of Communication, American University, July 2001 - June 2012**

As dean, Kirkman directed and developed academic and professional programs in Journalism, Film and Media Arts, Public Communication, Communication Studies, and International Media with a cross-cutting focus on public affairs and public service. The School has about 50 full-time faculty and 50 full-time staff, and more than 900 BA and 400 MA, MFA, and PhD students, and an annual budget of more than \$10m.

The School of Communication established new academic and professional centers and institutes under Kirkman's direction:

- **Center for Social Media**, launched in 2001, produces programs on social documentary, intellectual property rights and the future of public service media. It has core funding from the Wyncote Foundation and was funded by The Ford Foundation as part of its Public Media Initiative;
- **Investigative Reporting Workshop**, a laboratory for the development and testing of new tools and techniques for investigative reporting, was launched in 2008; funders include the Ford, MacArthur, and Public Welfare foundations;
- **J-Lab: The Institute for Interactive Journalism**, moved to SOC with the support of The Knight Foundation in 2008, helping journalists and citizens use digital technologies to develop new ways of participating in public life; with funding from the McCormick Tribune Foundation;
- **Center for Environmental Filmmaking** is inspiring and training a new generation of environmental media makers, supported by production and educational partnerships with government agencies, nonprofits and public media channels since 2005. Funders include The Wallace Genetic Foundation;

- **Current**, the journal for public media for more than 30 years was acquired from WNET-TV in 2010. With the support of The Wyncote Foundation, Current has expanded its coverage with new editorial staff and a new website. It is informing and shaping a robust and inclusive public media culture that is core to the mission of the School.
- **Community Voice Project**, launched in 2009, with funding from Surdna, has been built on courses in documentary storytelling and community reporting, and on partnerships with Washington area nonprofits, New America Media and the Smithsonian's Anacostia Community Museum; and,
- **Institute for Strategic Communication for Nonprofits**, from 2003-2007, provided summer programs on issue advocacy and public service campaigns for nonprofit communication managers, funded by Surdna, Annie E. Casey and Packard foundations.

The School of Communication raised more than \$18 million in external funding in support of these centers and other faculty research and professional activities from major foundations, including Ford, MacArthur, McCormick, Knight, Robert Wood Johnson, Surdna and Wyncote, the National Science Foundation and National Endowment for the Arts.

Partnerships and joint programs with leading communication organizations, included: *The Washington Post*, NBC, Sony Corporation, *USA Today* and Gannett, Associated Press, BNA, New America Media, Center for Public Integrity, Smithsonian Institution's American History and Anacostia Community museums, Newseum, American Film Institute, Link-TV, MHz; and, cultural and professional programs with the embassies of France, Spain and the Czech Republic.

New senior professional and prestigious scholars who joined the faculty, included:

- MacArthur Fellow and founder of Center for Public Integrity, investigative reporter, **Charles Lewis**;
- veteran USA TODAY editor for design, graphics and photography, **Lynne Perri**
- senior political editor and pollster for CBS News, **Dotty Lynch**;

- two-time Academy Award winner for sound, **Russell Williams**;
- environmental television and IMAX producer, **Chris Palmer**;
- former Newsweek photojournalist and backpack journalism innovator, **Bill Gentile**;
- environmental and science filmmaker, **Larry Engel**
- media scholar and critic, **Kathryn Montgomery**;
- science communication and issue framing scholar, **Matt Nisbet**;
- internet scholar, **Laura DeNardis**;
- race, ethnic and community journalist, **Angie Chuang**;
- science journalist and scholar, **Declan Fahy**; and
- producer of museum exhibitions, **Maggie Stogner**.

New graduate programs included:

- **PhD in Communication** in a new Communication Studies division;
- **MA in International Media** with School of International Service;
- **MA in Political Communication** with School of Public Affairs;
- **MA in Media Entrepreneurship** with Kogod School of Business; and,
- **Certificate in Digital Media Skills**.

New undergraduate programs included development of a Minor in Marketing for undergraduates in the Kogod School of Business and joint course in community media and digital storytelling with Department of Anthropology, College of Arts and Sciences.

The curricula and courses for all four divisions were thoroughly reviewed, updated and re-sequenced. Many new courses were introduced, including:

- **Media@the Millennium**;
- **Election 2008; Polls, Politics and the Youth Vote**;
- **Sportswriting**;
- **Foreign Correspondence**;
- **Communication and Social Change**;
- **Race, Ethnic and Community Reporting**;
- **Social Documentary**;
- **Science Journalism**;
- **Writing for Converged Media**; and,
- **Visual Strategies in Public Relations**

In 2003 and 2008, the Journalism and Public Communication programs were reaccredited and found in compliance on all standards by the **Accrediting Council on Education in Journalism and Mass Communications**.

The 2008 reaccreditation site visit team found “outstanding leadership, clear sense of vision and a strong plan of action.”

In 2006, the Film and Media Arts program was inducted into CILECT, the international association of film and television schools, one of only 17 U.S. colleges and universities.

Kirkman worked closely with the University’s Office of Development to build the School’s first office of development and alumni relations, launched in 2002. He involved hundreds of alumni in the substantive life of the School for the first time, through a Dean’s Advisory Council of senior alumni, an alumni-student mentoring program, and special events. He worked with the University to develop architectural and engineering plans for a new SOC building, and has provided leadership for the \$26 million capital campaign to renovate the McKinley Building as a new home for the School, opening at the end of 2013, and to realize a shared vision for the future of the School.

He expanded and improved the School’s Web site, publications, internal and external online communications, advertising, and media relations. In 2006-2007, he chaired a University-wide Web Advisory Committee that led to an investment of \$1.5 million in a new web presence and infrastructure.

He served as Executive Producer on two public television specials:

- ***Children Will Listen***, one-hour PBS prime-time special, directed by Charlene Gilbert and premiered at SILVERDOCS and AFI FEST, 2004.
- ***Nothing for Granted: A Marine’s Journey***, a one-hour MHz Networks presentation, directed by Bill Gentile, 2005.

**University Service** included:

- Member, President's Council, 2001-present;
- Member, Provost's Council, 2001-present;
- Chair, Web Advisory Committee, American University, 2006-2007;
- Member, American University Board of Trustees Committee on Communication and Marketing, 2007–2011; and,
- Commencement remarks, annually, 2001 - 2011.

**Professional and Public Service** has included:

- Member, Public Issues Advisory Committee, The Advertising Council, 2002 — 2011;
- Member, Board of Directors, Communications Consortium Media Center, 2008-present;
- Judge, Knight-Batten Awards for Innovations in Journalism, 2009, J-Lab: Institute for Interactive Journalism, a project of the School of Communication, American University;
- Judge, White House Correspondents Association awards: Aldo Beckman Award, 2003 and Edgar A. Poe Award, 2009.
- Juror, American Film Institute and Discovery Channel SILVERDOCS, 2003.

He has taught the History of Documentary Film and a Graduate Seminar in Social Advertising.

**Chair, Board of Trustees, One World International Foundation (oneworld.net), 2002-2006**

Provided leadership, vision and policy direction for the global multimedia collaborative of 13 One World centers, from Finland to Zambia. One World tapped into the knowledge and networks of more than 2,000 partner organizations working for human rights, sustainable development and social justice, including NGOs, development-oriented news services, foundations and research institutions. Major funding for One World International came from Ford, MacArthur, OSI, and Omidyar foundations, British Telecom, and the UK and Dutch government development agencies.

## **Executive Director, Benton Foundation, 1989-2001**

Under Kirkman's direction the Benton Foundation became a trusted guide in the emerging communications environment, an architect of a public interest vision for the information age, and a leading nonprofit Internet publisher.

Kirkman lead Benton as a grantmaker and grantseeker, media producer, communications policy analyst, and technology developer, working in three interdependent areas:

- Defining and promoting public policies to support the public interest services and capacities of the new media -- through research, publishing and convening;
- Helping nonprofit organizations use communications, to be online information providers and social advocates, and to be partners with broadcasters -- with tools, best practices, training, evaluation, networks, and resources; and
- Creating knowledge networks on the Internet, trusted sources of information, and links to action, as testbeds for new forms of journalism, social interaction, and education.

Under Kirkman's leadership, Benton grew as an institutional hybrid with the partnership and financial support of other foundations, communications corporations and government agencies, from a staff of 3 to 30, from an annual budget of less than \$1 million to \$7 million a year. Kirkman raised more than \$30 million for projects and programs from dozens of private foundations, corporations and government agencies.

As the first step to position Benton as a leader in nonprofit communications, from 1990-1993, Kirkman co-edited and published a ten volume series, *Strategic Communications for Nonprofits*, a comprehensive guide to media relations, media production, and networking. These guides were distributed to their grantees by many foundations, including Ford, MacArthur, Carnegie and Robert Wood Johnson. He wrote the introduction to the series, "Appropriate Media for Social Change."

The guide titles were: *Talk Radio; Voice Programs; Op-Eds; Using Video; Media Advocacy; Cable Access; Electronic Networking; Strategic Media;* and *Making Video* (with a companion video).

In 1991, he created a child advocacy program at Benton as a test-bed and laboratory for applying communications techniques and technologies. Benton helped produce a national campaign in 1991-2, *The Campaign to End Childhood Hunger*, with the Food Research and Action Center and dozens of major foodbanks across the country. Kirkman served as executive producer on an award-winning campaign video and worked with children's book author and illustrator Tomie DePaola to produce the logo and posters for the campaign.

In 1992, Kirkman was a founding leader of the **Coalition for America's Children**, along with representatives of the American Academy of Pediatrics, National Association of Children's Hospitals, and Child Welfare League of America. Kirkman served on the steering committee of the Coalition, representing 350 nonprofit groups and public agencies, from 1992-95.

He played a leading role in developing and implementing the *Who's for Kids and Who's Just Kidding* national campaign for the Coalition in 1993-94. It was a comprehensive umbrella campaign, used by hundreds of organizations to get candidates for political office to articulate a children's platform. He produced a television PSA, "85% of Americans" (want candidates to do more for children), that was aired on television stations across the country leading up to the 1994 elections. In 1995, he worked with ABC-TV on its "Children First" collaboration with the Coalition.

From 1997-2001, Kirkman developed and managed a partnership with The Advertising Council to help fulfill its ten-year commitment to PSAs on children and families. Benton became the Ad Council sponsor and partner on a ground-breaking multiple media campaign, *Connect for Kids*, which garnered more than \$300 million in donated TV, radio, print, outdoor and Web-banner advertising from 1998 to 2001, and drove over one million unique user sessions a month to a website that was a major step forward in public service campaign fulfillment. The AT&T Foundation provided a \$3 million grant to launch the campaign, half of which was allocated to Benton for fulfillment through the web and an 800 number and half to the Ad Council for production and distribution. One wave of advertising included the first PSA to use both a President and First Lady, the Clintons, which received more than \$60 million in donated media.

Through the mid-nineties, Benton organized and facilitated a series of ground-breaking conferences on the key issues of the digital age:

- In 1993, Kirkman produced the **Advocacy Video Conference**, which brought together 300 producers from 17 countries to share strategies and techniques in the use of video for social change. Sponsors included The MacArthur Foundation, The Ford Foundation, The Freedom Forum and Sony Corporation. Keynote speakers included Kathleen Hall Jamieson, Erik Barnouw, and Jim Hightower;
- In 1993, **Access and Equity in the Emerging Communications Environment**, was the first national meeting to raise the bar on the definition of universal service, with scholars, policy-makers and public interest advocates debating a set of commissioned papers;
- In 1994, **The Public Interest Summit** brought together 700 nonprofit leaders to claim a stake in shaping the new media environment. Produced in response to a request from the White House and the National Information Infrastructure Task Force, the event was broadcast live on CSPAN and National Public Radio and featured a keynote by Vice-President Gore. It was funded by a dozen foundations, including Ford, MacArthur, Carnegie, Kellogg and Packard;
- In 1995, **Media Matters**, a collaboration with the Heller School at Brandeis University, introduced a new repertoire of tools for public education and social campaigning to the communications directors of foundations and major nonprofit organizations, including media effects research, cognitive linguistic analysis, and deliberative polling; and,
- In 1996, **Up for Grabs**, in collaboration with the Department of Commerce's National Telecommunications and Information Administration, brought together 250 practitioners of social applications of the Internet to share best practices and lessons learned.

In 1995, Kirkman served as executive producer of two 3-minute “trigger videos” to galvanize the nonprofit voice to shape communications policy, “Are You There,” and “This is Noise.”



In 1997, Kirkman was executive producer of *Destination Democracy: A Guide to Money in Politics*, a web centered multimedia project using the issue of campaign finance reform to demonstrate the Internet's unique strengths for mapping the full range of solutions to complex problems. In addition to an extensive web site and interactive solutions map, the package included two videos, 50-minutes, under the title, "Money Like Water..." – one on "Values, Issues, Solutions," and the second on "The Big Picture of Campaign Finance Reform."

During the Nineties, Benton built on these conferences to inform and propel its efforts to carve out a vigorous and inclusive public culture in digital media. Through a series of publications, Benton mapped the policies, practices, and principles in key arenas where public interest services were being contested: schools, libraries, health care, low income communities and public broadcasting. These booklets, with funding by The Kellogg Foundation and The Joyce Foundation, included:

- *The Learning Connection*, 1995;
- *Losing Ground Bit by Bit*, 1995;
- *Buildings, Books and Bytes*; 1998; and,
- *The E-Rate in America: A Tale of Four Cities*, 2000.

In 2001, Benton, The MacArthur Foundation and P.O.V. published *Making Television Matter*, a guide for producers, broadcasters, activists and funders.

He established two major national re-granting programs:

- **Sound Partners for Community Health**, bringing public stations and community groups together to produce public health programs, funded by The Robert Wood Johnson Foundation, 1996-2001; and,
- **Open Studio: The Arts Online**, providing training for local arts groups on using the Internet, funded by the National Endowment for the Arts, The Ford Foundation and Microsoft Foundation, 1996-1998.

Under Kirkman's direction, Benton was an innovator in the creation of Internet "niche portals" (gateways to Web-based information). Benton produced online services that thematically organized and reported on communications issues and resources and also produced broadly targeted public portals that were journalistic enterprises and interactive forums for solutions-oriented issue education and debate. These hubs were more than directories and aggregators of online resources. They provided context and meaning and mapped worlds of information for action.

- **digitaldividenetwork.org** provided the most comprehensive map of resources and strategies for bridging the digital divide. It was sponsored by corporate and private foundations, including AOL, AT&T, Gates, Kellogg and Markle, 2000-2001.
- **connectforkids.org** was Benton's flagship public portal, a vast information service with extensive coverage of more than 35 topic areas, a weekly electronic newsletter, state-by-state reports and annotated links to more than 2000 child service and advocacy Web sites. It brought together the power of the Internet, public service advertising and original journalism to engage and equip Americans to act on behalf of kids, from volunteering to voting. The site was funded by the AT&T, Packard, Knight, and Annie E. Casey foundations.
- **Oneworld.net** took Benton's expertise and democratic values into the global arena as the US Center for a global information service, search engine and network for international development. A pioneer internet site, Oneworld.net encompassed the sites of more than 2000 partners, from Amnesty International to The World Bank. Oneworld.net provided daily news pages, thematic guides, radio and video programs and published content in six languages. Kirkman launched the One World US center to tailor these vast resources and networks for US audiences. Benton launched Oneworld.net/US with a major grant from The Ford Foundation, and also received funding from The Omidyar Foundation, Rockefeller Brothers Fund and Open Society Institute. OneWorld U.S. produced a daily news service on Yahoo World News from 2001 – 2012. (Yahoo was the most visited news site on the Web). Presented next to the Associated Press, Reuters and NPR, the OWUS service provided context for international headlines and voices from the frontlines of international development.

- **soundpartners.org** supported and promoted Benton's partnership with The Robert Wood Johnson Foundation to fund local public radio programming and outreach on health care issues in over 60 communities across the country. This \$10 million project over ten years became the leading model for building alliances between broadcasters and community organizations to provide content expertise, promotion and follow-up information services.

Kirkman served in various capacities within the Council on Foundations and its affinity groups:

- Chair, Council on Foundations standing Communications Committee, 1996;
- Member, Program Committee for the Council on Foundations annual meeting, 1997;
- Member, steering committee of the Grantmakers in Film and Electronic Media, 1997-2001;
- Chair, Film and Video Festival, for the Council's annual meeting, 1998;
- Chair, Communications Committee, Funders for Citizen Participation, 1998-2001.

Related to these roles, he made numerous presentations, organized meetings and panel discussions.

### **Executive Director, Labor Institute of Public Affairs , AFL-CIO, 1982-1989**

As the founding executive director of LIPA, Kirkman brought the AFL-CIO into the information age, responsible for the first national advertising campaigns, public TV programs, electronic conventions, and national videoconferences. He directed a staff of 30-40, and operated with an annual budget of \$3- 5 million.

He was responsible for the *Union Yes* national advertising campaign, with a launch budget of \$15 million for television, radio, print and outdoor advertising, featuring Jack Lemmon, Tyne Daley and Edward Olmos, along with ordinary workers, to represent the values of the labor movement. The campaign was launched on all three TV networks in 1988, with a second wave on NBC's 1988 Olympics coverage.

The campaign was designed for adaptation, and was used locally in a wide range of communications, from United Way appeals to organizing drives. It included Spanish-language ads in all media.

In 1983-84, he was executive producer of *America Works*, a public television series of 12 half-hour documentary/public affairs programs on workplace issues, hosted by veteran journalist Marie Torre, including studio discussions, location documentaries, and innovative animation segments to explain statistics on social issues and public policy options. The program was syndicated to more than 150 public television stations. Tom Shales said in *The Washington Post*, “America Works works... Torre is a tough, skilled moderator.”

The series was repurposed for an educational audience in *America Works: School Series*, hosted by “The Cosby Show” co-star, Sabrina Lebeauf, distributed by Phoenix Films & Video, Inc.

The *America Works* episodes covered the topics of:

- Plant Closings;
- Services to the Unemployed;
- Pay Equity for Women;
- Voter Registration
- Toxics in the Workplace
- Job Retraining
- Senior Citizens’ Health Care
- Industrial Policy
- Gas Decontrol
- The New Hungry
- Health Cost Containment; and,
- Financing Education.

Kirkman also executive produced half-hour Labor Day specials for public television stations across the country, from 1984-1989, including:

- *Singing for the Union*, 1985;
- *Future of Work*, 1986;
- *Union Women: A New Force for Change*, 1987; and,
- *South Africa: Black Trade Unions Lead the Way*, 1988.

He was executive producer of *Expectations*, an award winning one-hour special on the loss of industrial jobs, narrated by John Lithgow, with music by Ry Cooder and Mose Allison. It was presented to the public television system by WNET-TV, New York City.

In 1984, he was executive producer for the *Campaign for America's Future*, the union movement's first coordinated national television, radio and print advertising effort, with a budget of \$1.25 million. It included 14 television spots in English and 4 in Spanish, 5 radio spots, and a five-minute television program, "Stand With Us, America," written and directed by Sherry Jones, to set an issues agenda for the 1984 elections.

Under Kirkman's direction, LIPA built a video facility at the AFL-CIO and produced national video and teleconferencing projects on health care costs, safety and health standards, pension plans, and organizing strategies.

LIPA produced *Democracy Yes*, a collection of five-minute direct address statements from all 13 Republican and Democratic candidates for president in 1988, in response to a 5-minute video essay question presented by Ned Beatty. The video was distributed to 13,000 union halls for group viewing, and the transcript was published in national union magazines reaching 10 million homes.

LIPA produced guidebooks and held workshops and conferences on labor's use of cable TV, media relations, videoconferencing, and advertising, and published "Relay," a quarterly newsletter, from 1984-1989. An office in Los Angeles tapped into Hollywood talent, through the Screen Actors Guild, and production unions. LIPA developed and sponsored *The Greatest Stories Never Told*, a play featuring the authentic voices of union workers at the Mark Taper Forum in Los Angeles, that toured nationally in 1986. .

### **Director, Television and Video, The American Film Institute, 1979-1982**

Kirkman set up the first TV and Video program for AFI. He developed and produced the first National Video Festival; developed The Sony Video Center, a state-of-the-art production facility to serve the Center for Advanced Film Studies, and other programs at AFI's then new Los Angeles campus; organized symposia on the interface of film and video; and supervised exhibitions and publications.

The **National Video Festival** was sponsored by The Sony Corporation, and launched in 1981 at the Kennedy Center, and in 1982, held in Washington and Los Angeles, at the new AFI campus. The first festival reviewed ten years of innovations in documentary and community video and brought together catalyst users from every sector of television and the emerging cable industries. The second festival featured new work in the arts, performance and narrative to challenge the traditional formulas of film and television.

During this period, he also served as a judge at the Utah/US (later Sundance) Film Festival, participated in the founding conventions of the National Association of Media Arts Organizations and served on the board of the Washington, DC Regional Chapter of the National Academy of Television Arts and Sciences.

**Assistant Professor, School of Communication, American University, 1976-1979**

Kirkman brought video into the film program. He taught courses in television studio production and introduced location video and documentary production courses. He worked with other professors to develop interdisciplinary courses and special projects in the Performing Arts, Literature and Physics departments. He produced special events, including *The TV Dinner*, a live video performance involving more than a hundred students. He involved and supervised students in productions for public television.

Kirkman worked on a faculty team to restructure the curriculum, and taught media studies and film history courses—one on the work of Orson Welles and another on independent video.

In 1979, he Co-authored *TV Acting*, a text on screen performance published by Hastings House, with Elizabeth Monk (Daley) and James Hindman.

## **Producer, independent news specials & documentaries for public broadcasting, 1976-1981**

Kirkman was part of a movement of independent producers for public television, whose productions pushed the envelope of developments in video technology and public affairs formats. He wrote, produced or co-produced documentary and public affairs specials:

- Co-producer and writer, *The TV Family* (1976), funded by The National Endowment for the Arts, profiling the TV viewing habits and opinions of a three generation family, showing the ambivalence behind the ratings, using new portable color video recording;
- Senior producer for *Nuclear Power: The Public Reaction* (1979), a three-hour live documentary event special from the Three Mile Island march on the Capitol. It was the first use of the the PBS satellite system by a group of independent producers. Tom Shales said in a review that "May 6, 1979, was the first day of the '80s. We moved into a New Television -- though on tip-toe. Not everyone noticed it when it happened or knows about it even yet, but the day was a landmark for public TV, for the technological revolution in broadcasting and for America's rapidly expanding subculture of grass-roots video guerrillas." The live program was hosted by PBS science reporter, David Prowitt, and featured documentary roll-ins shot on the buses coming to the demonstration, and in the crowd on the Mall, and edited on the spot, an innovation at the time;
- Line producer for a ninety-minute special, *Abortion: Right to Life vs. Right to Choose* (1979), from the Right to Life Convention in Cincinnati, Ohio, hosted by Daniel Schorr and Marie Torre. Also, producer of a documentary report for the special, with Schorr, on the battle for Congress and the Republican "hit list." This program was funded by the Corporation for Public Broadcasting's Special Event Fund;

- Co-producer and co-writer, *None of the Above* (1980), with funding from PBS and the National Endowment for the Arts, an election day special on non-voters, mixing together stories of non-voters, interviews with journalists and political scientists and a news report on voting trends. With final recording and editing of mini-documentaries on election eve and airing on PBS on election day, this show was on the cutting edge of video production; and,
- Co-producer and co-writer, *On the Line* (1981), documentary portraits of new union members, including football players, flight attendants, and bank tellers. The show was hosted by actor Robert Prosky and funded by a group of labor unions.

### **Editor, *TeleVisions*, 1975-1979**

For five years, Kirkman was an editor and a writer for a quarterly journal on the new medium of video, funded by The National Endowment for the Arts, The Rockefeller Foundation, and The Eugene and Agnes Meyer Foundation. *TeleVisions* was a beacon and forum for those who were inventing the new portable video medium -- the artists, independent documentary producers, cable access centers, and those exploring applications in education and health. He wrote numerous articles on video programming, made presentations in conferences and workshops, participated in the founding conference for The Ford Foundation's Independent Documentary Fund, and was active in the Association of Independent Video and Filmmakers.

### **Producer, educational videos for targeted audiences, 1972-1975**

As a principal in the Los Angeles based video production company, VideoWorks, Inc., Kirkman produced a series of video reports and training programs for national education and poverty research programs from 1972-75. The reports used documentary, animation and dramatic scenes.

- “School Success,” for the National Institute of Education, a report on the results of a groundbreaking national study.
- “Interviewing,” for the Census Bureau, four programs for training on survey research techniques.



- “Supported Work,” for the Department of Labor, a report on the success of a new welfare to work program.

### **Community Video and Cable TV Activist, 1971-1975**

Kirkman was a co-founder and on the staff of the Los Angeles Public Access Project, an early center for government, education and public access channels. He helped organize one of the first national public access conferences, held in Anaheim in 1974. He joined The Washington Community Video Center in 1975, taught production workshops and was active in a network of media arts centers and community video centers. The DC center was funded by The Rockefeller Foundation and The National Endowment for the Arts.

### **Los Angeles Newsreel, 1969-1970**

Member of a filmmaking and film distribution collective. Created and presented educational programs for schools, advocacy organizations and unions. Co-chair, **Education Committee, Entertainment Industry for Peace and Justice (EIPJ)**.

### **Public School Teacher, 1968-1971**

Kirkman taught in several settings and educational levels:

- Developed and managed four media centers for illiterate teens in Prince Georges County, included the use of first video portapak and photography, 1970-71.
- Team taught senior social studies, literature, and history at Eastern High School in DC, 1968-69..
- Taught kindergarten in Arlington, Massachusetts as part of an experiment to introduce men into elementary schools, 1967-68.

### **Education**

**BA, Columbia College, Columbia University in the City of New York, 1967**

**MAT, Harvard Graduate School of Education, Harvard University, 1969**